

Magnum in Parvo
OR THE
PENS PERFECTION.

Inriched with variety of rare Examples of all the curious Hands written in this Kingdom,
and the Neighbouring Nations.

With a new invented Alphabet of Verses, comprehending all the principal Rules belonging
to fair Writing. Also peculiar Directions to Pen-man-ship, and for all Hands in generall Ac-
commodated with the Explanation of a Mathematical Diagram, including
all the Mysteries of Writings, famous Art.

Invented, Written and Engraven in Silver, By Edward Cocker
now living in Gutter-Lane, London.

Monumentum Pennâ perenne.

L O N D O N,

Printed by *J. Redmayne*, and are to be sold by *Tho. Rooks* at the Sign of the *Lamb*
and *Ink-Bottle* in *Ludgate-street*, between *St. Paul's Church* and *Ludgate*;
where he Sells the best Ink. and all Stationary Wares. 1672.

Price 2/6



All Hands for Use and Curiosity
In this voluminous Compendium lie
With choicest Rules your practice to uphold
This Art's more precious than the finest Gold.



Sold by Tho: Rookes

who sells the best Inke

THE
BOOK-SELLER
TO THE
BUYER.

MUltum in parvo, I have Thousands sold,
Whose Plates with often Printing are grown old;

Magnum in parvo here you now behold
Ingrav'd in SILVER, But deserving GOLD:

Buy it; Write By it: if you find a Better
For Writings curious Art, I'll be your Debter:
This soon will render him a perfect Clark
Who can but do, as I do; Make my MARK.

Tho. Rooks.

To my Honoured Friend

Mr. EDWARD COCKER

Upon his incomparable Copy-Book called

Magnum in Parvo.

ALL kind of Arts, Mechanical and Free,
To that of Fair-Hand-Writing debtors be,
And without use of Numbers, Trade, and all
Humane converse, would Falter; if not fall;
In both which Faculties, all sorts of men,
Obliged are to Cockers Brain, and Pen;
Whose Fame, in Spite of Envy, and of Fate;
His Pen and Graver will perpetuate.

Let Holland boast, of Velde, Huvilman;
Of Overbecque, and Smyters, the German;
France of her Phrysius, and her Barbed'or;
Th' unparallel'd Materott; and many more,
Of these that follow, Rome, and Italy;
Vignon, and Julianus Sellery;
Heyden, and Curione; and in fine,
Of Andreas Kestelius, Argentine.

England of Gething, Davics, Billingsly;
In the past Age, and numerous at this Day,
Are those within this Island, whose rare skill,
Add Lustre, and new Graces to the Quill.

These in their several times, and kinds, did raise,
To Ren-manship, Trophies of lasting praise;
But what in each of them, dispers'd we find,
In Cocker, are concentr'd, and combin'd.

Pen, Graver, Numbers, Arts triplicity,
And each, and all, in their transcendancy;
Who then, without his own Pen, would impart;
His Praises, will but shew their feeble Art;
None, to this task, not daring to aspire,
Leaves others to commend, what I admire;

Multum in Parvo; hath our wonder been;
Magnum in Parvo, more compleat's now seen.

Thomas Weston.

The Rocks.

Alphabet of Hugh Hill
m n o p q r s t u v w x y z
In Building, so in Writing, we
must at the beginning, lay a firme
foundation; otherwise the Super-
structure will never answer our
expectation.

Art & wisdoms quintessence, whose radiant rayes
fforth in bright sparkling Excellentie blaze.

By good Examples square yo^r life; be wise &
Times fore-lost grasp, & think of Deaths surprize.

Confident y^e virtuous Attainments
in yo^r minority will procure your
Preferment in maturity; of wth Writing &
Arithmetick are none of the meanest.

A B C D E F G H I K L M N
O P Q R S T U V X Y Z



Clearer by-dazling Gemmes the quill cut shines
With sparkling beauty of Exrolling Lines.

Consider at the beginning of an undertaking weigh
the conveniences ⁱⁿ the inconveniences, yet
innumerable intemmodities and intumbrances
commonly accompany. In consideration and

Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Lk
Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww ^{ch.} Xx Yy Zz ^{ch.} aa bb cc dd ee ff gg hh ii
kk ll mm nn oo pp qq rr ss tt uu vv ww xx yy zz



Diligence winnes Experience Arts grand prize.
Skilfull Acquirements binde youths Exercise

Diligence, the handmaid of Providence, is
Parent of Intelligences and y^e noble Dispenser
of Excellence; all Arts and Sciences are
at her command: shee crownes all her Sonnes
and Lovers with Riches & honour.

Aa Bbb Cc Dd Ee Fff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz &



Excelling works, dazling beolders eyes,
Display their Authors famous qualities.

Excommunicat^s all vaine^s imaginations
from yo^r. minde, and remember to run
in the way of y^e divine Commandm^{ts}:
leading to immortal Felicitie.

A B C D E F G H I J K L
M N O P Q R S T V W X Y Z

S From glozing base Equivocations fly
Speake truthtis, and wth them intermixe ngly.

cras mu: as Adam Bonnet Charles Downes
Edward Finch George Hunt James Kemp
Leonard Manly Nathan Owen Peter Quet
Robert Somes Thomas Viner William Daff

to be dd. delivored & f. l. g. h. l. i. k. l. m. ment n. d. our
f. p. r. p. p. r. p. p. r. q. quantity & r. s. t. v. v. or u. v. what
w. w. l. n. w. which w. w. l. x. y. that y. l. e. y. c. your z. z. & a. n.




ratefull hand writing quaintly blazoned sets
Experiences, & thy mindes herewith works.

rate every Stroke with perfect full & small.
Let every Letter tend and bend one way &
Keep due, and true y^e directions in y^e all,
with care y^e Ingenuity display
In their true traced & true Enates. If en
You may in time deserve 1/2 Golden Pen.

a b c d e f g h i k l m n o p q r s t u v w x y z e

How quickly honours blaze extinguish'd is!
Riches have wings: pleasures are far from bliss.



honoured Sir, I have examined
and ballanced all the Accompts
remaining between yo^r self and
Mr Samuel Dormer & I find
him Dr in y^e sume of ten pounds.

A B C D E F G H I K L M N O P Q R S T U V W X Y Z &



a b c d e f g h i k l m n o p
q r s t u v w x y z c.

Unnumerable inconvenien-
cies, incommodities, and
Vincunbrances accompany
miserable mankind. and



*Aabbcddeeffgghhikkll
mnopppqrrsststvwxyz &*

*nowledge and Learning, Riches and
Honour, even in their most resplendant
Gallantry, are all but insignificant
Pageantry without Pietie and Virtue.*

*A B C D E F G H I K L M
E. C. ker. N O P Q R S T V W X Y Z*



A. a b c d e f f f g h i k l l l m n o p p
Q q r r s s s t t t t u v w x y y z &

et every day produce some curious Lines
That may commend thy Genius, & thy Pen.
Let all thy Vndertakings and Designes
Tend to God's Glory, and the good of men.

Exer. A B C D E F G H I K L M N
O P Q R S T U V W X Y Z



A B C D E F G H I K L M
N O P Q R S T V W X Y Z

Money is the grand Commander of all
Sublunary Enjoyments; the Elixir^{ch} w^{ch}
turnes Discontentments into consolation:
(Coker) the Sinewes of War, and y^e Herauld of peace.

A b c d e f g h i k l m n o p p q r s t t v u w x y y z &



Cocker

No Lines, zones, Tropicks Writings worth can measure.
The quill yeilds boundlesse profit mixt with pleasure.

Of Arts or Sciences tend more to advancement of
Trade, and the honour of a Nation than faires
Writing & Arithmetick, and Excellency in
them renders a man an Instrument of his own
and his Countreyes Happiness.

abcdefghijklmnopqrstuvwxyz &c



A b c d e f g h i k l m n o p q r s t u v x y z &

what amiable and admirable Productions proceed
from y^e powers of Industrie! all the magnificent
Monuments under y^e Sun derive from her their
Glory: thousands of Praises, yea innumerable
Encomiums will not reach the altitude of her worth.

I hopefull Youths, acquire by Exercise
Faire writings, and Arithmeticks rich prize.
Edw. Cocker &



A b c d e f g h i k l m n o
p q r s t u v x y z &

to mote virtuous communication
Excommunicate enormous vanities.
Evermore countenance innocence.
Court amitie; entertain contentment.

Becken.



Quickly with fervent zeale time past redeeme.
Love labour & excellling workes esteeme.

Qualifie your exorbitant passions with the
sweet harmony of quietnes, and patience;
for he that injoyes peace and tranquility
within himselfe may bid defiance to Mars
his thundring Drummes & roaring Canons.

A B C D E F G H I K L M N O P Q R S T U V W X Y Z &
Checker



A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

Resolution brings the Learner to imitation,
encourages him to practice, prompts him to
continuance; and at last advances his
aspiring Genius to admirable performances.

Cocker.

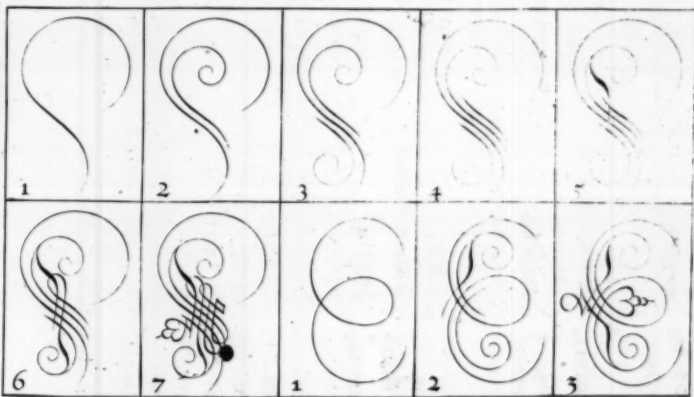
Rewze up thy Genius & exalt thy minde
The quintessence of noble Skill to finde
A b c d e f g h i k l m n o p q r s t u v w x y z &



cker.



since your ambition prompts you to Excellency in
the making of curious Knots & Flourishes, I here
present you with a Method for the exact performing
of those belonging to Text Capitals.





his *Hand*
habed chikla
wopps tucke



cyrtibus latus in archano davisibit.

The Breakes of Exemplifying Court-hands

u d d u c a s ' S S ' R d d
 u d d d d d d d d d d d
 p g h h ' g i k a g m i s d d d o i t
 p p d d d d (R z) ' u d d d d d d d d d d d
 f: f: d d d



Waters' hymns in white ink
with red ink Antiphon Penning

Sin dem Jahr der Herrschaft
des Königs Maximilian
des Ersten Anno 1550
am 10. Tag des Monats
März.



p d o b f e a d i n a f o e e f f f r f f g s w b b
 g n i y v b k l l m m p n n m f o o p p f a f l l z
 o o s s f f t t b u u x y z e e f f

xii f h p s n o d n g d i n g l i a d i s d i n g e y d i n g e d i n g e m a t t u m d i n g e d i n g e d i n g e
 b b e y s t e y r e y s t e y m m s t e y s t e y d i d e d i d m d e s d i e t o d m d o m m d a t d a t o
 e o r e x i m m s i o s i a t p o s t o s t a t o q u o q u a t i a j o s q u a t o h e n d h a b e n d u m h o e o
 h o m m e s h e t h a b e t j m j m m a z l i b o l i b e p s p e l i t t e r o l i t t m o l i g u t m o i y w e y
 m s n o s t e y n o n o s t o n o s n o m i n o o h o o m m o p p e y p p e t m m p p p o
 p p o p p s p o p p i t p l i b o p l a t o s f i m o f o r m m o f f o s t o b t e y b l i n d e y a e

f a t e y



Chancery hand.

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz

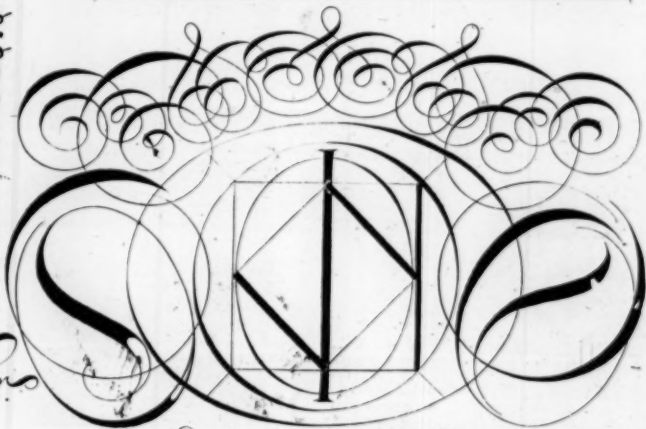
young Mattitones by minding y^e heightes
depthes & proportions of h^er With y^e joining &
the distantes of wordes m^y become extell^t

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Casey.



*All to advance faire Writings Exercise
Presents you here with all its Mysteries.*



See the Explanation hereof in the Directions.

A New Invented Alphabet of Verses dignified with the choicest Rules of Writings curious Art : which if ingenious Masters please to set their Learners for Copies in the various Hands, they will at once enrich them with the Theory and Practice of Pen man-ship.

*Learners forget what Teachers wisely say,
But Precepts and Examples is The Way.*

Advance your head above your Desk at least
A span; look strait, and bear therefrom your breast.
Bear your pen lightly; gripe is not too hard:
Rule double Lines: Your Copy well regard.
Clear may you write, if with Gum Sandrick you
Your Paper pounce. Write not too fast, but true.
Draw with red Ink, or Black Lead, every Letter,
Then write them o're: thus will you learn the better.
Every small Part and particle first learn
To make of Letters: Breaks do much concern.
From word to word observe a small o's space,
And with true distances your Letters grace.
Grace every Stroke with perfect full and small;
At Heads and Feet keep even your Letters all.
Hair strokes, with light poize, the pens edge desire,
Full Strokes, with heavier pulse, the flat require.
Incline your right hand from you; strait extend
Two fingers; and your thumb's joynr outward bend.
Knots and rare Flourishes to please the mind,
May have their Models by black Lead design'd.
Like standing Corn blown gently by the wind,
Let all your Letters be one way inclin'd.
Make Compass Letters others eyes delight
With their exact diameters and white.

NO blots, nor blurs for shame. Observe the stem
The i, and o, all Letters come from them.
Observe where Oval strokes, where Circles may
In various hands your Excellence display.
Proportion is the Quintessence of Art,
Which to the Life express in every part.
Quaint Strokes take life from an inverted Pen,
Presenting shapes of Fish, Fowls, Beasts and Men.
Rarest of Arts, Use to Perfection brings,
Who bates Industrious wayes must leave these things.
Strokes which descend from right to left make small,
From left to right express with Fulness all.
Turn round your Paper, if you't not be vex'd
In making rarest Flourishes in TEXT.
Use a swift flying motion of your hand,
Sweet strokes, choice Letters, you may thus command.
Wise men their Friends will try before they trust,
So you your Pen, and Ink, and Paper must.
Xen
Things should Pen-men have, Art, Knife, Rule, Books,
Quills, Pounce, Slate, Hone, Sand, and best Ink of Rocks.
Your head and beard, your hand and eye must bend;
To make the motions of your Pen transcend.
Zealously mind what Pen-men most concern,
Th' Examples imitate, the Precepts learn.

*Masters may teach their boyes ten thousand times,
For want of writing down their Rules in Rhymes.
But if they take this course, in spite of Fate
The dullest Soul will have it in his Part.*

OF A PEN-KNIFE;

Neither the Cutler, nor the Mark can warrant a Pen-Knife good, for though the best Workman commonly performs the best Work, yet the most Exquisite cannot alwayes hit the most excellent Temper. He marks them all alike, let them prove how they will. The best are to be found amongst those made of Razer Metall; which are wrought down from a thick Back to a curious thin Edge; which being tried by use is best recovered by running of it gently over a fine Hone with Sallet Oyl, and afterwards smoothed on the rough side of a Thong of Neats Leather or the top of your Shoe. You may best set an Edge on a common Pen-Knife, with a fine gritted Whetstone and Water. Whet not your Pen-Knife crosse over the Blade, but draw it side-wayes over the Hone or Stone, so will the Edge quickly come to perfection with less prejudice to the Blade.

How to make a Pen.

Take a Quill that is round, hard and clear, the First, Second, Third or Fourth in the Wing of a Goose, or the First, Second or third in the Wing of a Raven or Crow: Shave the thin Skin off with the back Edge of your Pen-Knife. Then hold it in your left Hand betwixt your Fore-Finger, Middle-Finger and Thumb, with the Feather end from you: Enter your Knife in the Back thereof, and cut off about a quarter of an Inch sloping; which cut answer even against it on the other side. Set the Edge of your Knife just in the middle of the first cut, and even in the back, and by gentle thrust make a short slit; then put the end of another Quill, or the Peg of your Pen-Knife Haft, if it has one, into the end thereof, then hold your left Hand Thumb hard upon the back of the Quill, so far as you would have the slit to go, and thither by a dexterous motion force up the slit. This being done the best way will be to proportion the length of the slit according to the strength or weakness of the Quill, by cutting off so much of the Quill as you find superfluous; which done begin to fashion the Nib by shaving down the sides gradually and equally, but in so doing turn the Edge of your Knife toward the back of the Quill, and incline it as little as may be toward the hollow. When you have most exquisitely proportioned the Nib, and brought it almost to an invisible point on both sides the slit, then with curious care address your self to finish the Nib, which is the nicest piece of Artifice belonging to the making of a Pen, which to perform do thus, hold the Quill in your left Hand betwixt your Fore-Finger and Middle-Finger, laying the hollow end of the Nib upon your Thumb Nail, then placing the Thumb of your right Hand close under that of your left; enter the Edge of your Knife even in, and crosse over the back of the Nib sloping, then immediately turn the Edge down right, and cut it off upon the Nail; which if it be clearly done, will give a little Snap: Then cradle him, and shoulder him as you please, this is the most exact description to my practiced way of making a Pen, as I can possibly in writing demonstrate.

How to hold the Pen.

Since peoples Hands are as various in the Shapes and Portions as their faces, how can it be reasonably expected that an Artist should be able to present the World with Rules, that might prove of so universal Utility, as to quadrat with the Nature and Conditions of every one's Hand? No, here impossibility confronts us, since some begin in their tender Years before their joints are well knit, or their Sinews confirm'd with answerable strength to govern the Pen; and on such we cannot reasonably impose the exact way of holding the Pen. Some begin when they are arrived at Maturity, which is the best time, yet even then their Hands are like their Fancies, roving and unsteady: But since that is the only time for improvement, they must be perswaded to employ all the Forces of their Ingenuity; and all the powers of their Industry, to the Attainment of an accomplishment, so curious, commendable and absolutely necessary. Others there are, who though well stricken in Years, lament the follies of their Youth, and being necessitated as to the management of their Affairs, think it no dishonour to apply themselves to those things in age, which they neglected in Youth; and are resolved to learn to Write. Such Persons are commonly heavy Handed, their joints are stiff and untractable, but it is impossible, he should ever wing them up to any considerable height of Curiosity. After all these Considerations, we judge it most convenient to wave particulars, and in favour to all Learners indifferently to deliver.

The best General Rules for holding the Pen.

Hold the Pen in your Right Hand, between your Fore-Finger, Middle-Finger and Thumb, with the hollow side down-ward; Place your Thumb on the left side highelt, and bow it outward in the joint. Fix your Fore-finger next on the top of the Pen, inclining toward the right side, near that extended about a quarter of an Inch from the end of your Thumb. And about the same distance from the end of the Nib. Then, on the right side of the Pen, place the Middle-Finger near so much lower than your Fore-Finger, as that extends beyond the End of your Thumb, which put forth near to its full length. Lastly, either place your Third-Finger a small matter over the Little-Finger outwardly, and so bear and move your Hand upon both their Ends, or place your Third-Finger even above your Little-Finger, and then rest, and move your Hand on the End of your Little-Finger: So will your Hand have a free unweary'd motion, as on its Center, with that Celerity and Dexterity, as no other way can possibly command.

Hold not your Pen too upright, nor too sloping, but let it rest betwixt the Second and Third joint of your Fore-Finger. Turn your Hand somewhat outward, and let it not depend too much upon the hollow. Gripe not your Pen too hard, but find the Conditions of your Pen, by the motions of your Hand. Settle not your Hand to a dull way of drawing strokes or Letters, but always give it a kind of flying motion. Bear not too hard upon your Arms in Writing, nor force the Pen to express full strokes till you have applied the flat Nib. And cut all Hair strokes curiously with the Edge, or the left Corner of the Nib. So much for holding the Pen.

Of sitting to Write.

S It upright from the Board or Desk whereon you write; bear your head at least the distance of a span from the paper; turn not your head aside, but look strait forward; writhe not your body either to the right or left, but place your self fairly before the paper or parchment whereon you write. If it be at your choice, sit not so long as to tire your body, but at an hours end rise and divert your self a while, that you may address your self to your Art again with a redoubled strength.

For a tryal of skill, and for your imitation in this curious Art, you are in the first place presented with a Copy of the Breaks of Secretary and Roman Letters. In order to your imitation of either, all the preparatory Directions being diligently observed, then begin; and proceed with this obliging Caution, viz. that you make the first part of a Letter well, before you proceed to the second, and the second exactly, before you venter upon a third, or the whole Letter; thus gradually make one Letter well, before you offer to imitate the least particle of another, so will the progress of your practice be crown'd both with pleasure and profit in the end. After this proceed to what hand you fancy, or your business most requires.

Directions for the Set hand, and all sharp Secretaries in the following leaves.

THe Copy beginning with *A.* is written according to the set form practised in the dayes of old, and the rather, many are of Opinion that if their Children or Scholars attain to the writing of that hand well, they may write any other hand suddenly, easily, and truly. They may so indeed, for this hand requires that strict observance of the proportions of Letters, with their distances, and so firm a motion of the pen, as may afterward command any other. Yet I do affirm, that many write other hands excellently well, who never wrote one letter of Set Secretary. When you begin to imitate the Letters, be accommodated with a pen whose nib is in breadth the same with the minum strokes. Then practice such Letters first whose shapes help one to the making of another; as the *d, c, s, m, w*, then the *a, e, o, s, d*, next, *r, p, g, x, y, z, v*. lastly, the *l, b, h, k, t, f* and *f*. Thus when you can make the small Letters rarely well, you may proceed to the imitation of the Capitals on the third leaf, which are proper both to that and this hand. This Consideration of the affinity or coherence of Letters, will be of grand con-
all Learners of all hands. As for the round English Text, you must shape the nib of your pen to the breadth of the minum stroke, and variously apply the full mouth and the edge to the Cantons, but as for the Church Text, you may rule double lines for their Heads and Bases, and by cross lines on a broad rule draw down their perpendicular side Lines, and after fill their bodies with ink. As for the Court and Chancery hands, there needs no more to be said than this; That the left corner of the pens nib be cut shorter than the right; that you perfect your self in the Breaks of the Letters first, and then proceed with this Caution, that all downright strokes rather incline towards the left hand than the right.

Directions for the mixt Secretary Hands in Mode, with the Italian Copies.

*The Richest Pearls or Precious Stones most rare,
With these delightful Hands must not Compare
These charm the Readers Eye, and please his Mind
Beyond what we in both the Indies find.*

OF all Sorts of Goose Quills, Flaggs are the best for these Hands: They may be written with Pens made of Pinions, or Seconds; but then their Nibs must be pared at the top, with a long slit, and rounded by shaving on the out Edges. These Hands are best written with a light Pulse, and a flying motion, the hollow of the Pen being turned inward toward the Right Hand, they requiring the use of the Pens Edge, and left Corner of the Nib. Here I might tell you that the Cursive mixt Hands depend upon the forme of a Circle, and that the various Italian Hands are obliged to the Oval, for their Eye-pleasing shapes. But I may say with the Orator

What can **SAYING** make them believe; whom **SEEING** cannot perswade.

View the Copies, take your choice, they are all at your Service, fix upon that Hand, and hold to it which quadrats most with your Genius.

*Arts an Affliction where there's no Affliction.
Impatient Love stays not for slow direction,
Lovers of Learning, Learning entertain
As willingly as parched Earth does Rain.*

Directions explaining the Mathematical Diagram, and the last Leaf.

THis Complicated Figure was purposely Composed, that at one view, they might have a prospect of the Lights and Shadows belonging to all Hands whatsoever, from the largest Letter that can be contrived, to the smallest that can drop from the Pen, all their Parts and Particles are comprehended in this Characteristick, since all Figures to that in the description as may be,

First, A perpendicular Line presents itself to our consideration, which verifies the old Maxim, entertained by the Pen-men, that all downright strokes must be full, and express'd with the full mouth of the Pen; we consider these as the body strokes of Letters, be they Capital or others; many strokes may be express'd in Text, Capitals, Knots and Flourishes, &c. which are excepted from this Rule.

Secondly, We consider the Lozenge a Diamond-like square, whose Diagonal Lines are first drawn down from the Perpendicular, the other drawn down from the side of the Oval to the Perpendicular. From the left hand towards the right declare, that all Lines in whatsoever Letters, knots, or flourishes, being so drawn, must be full. The contrary Diagonal lines of this Figure are to inform you, that all Lines drawn from the right hand towards the left must be small.

Thirdly, We come to consider the Oval which includes both the perpendicular and square. From the Top of the Perpendicular to the right hand of the Square, that part of the Oval being drawn from left to right, is full, but so that it begins with all possible fineness at the perpendicular Line, and then swelling out by degrees is thickest in the middle, betwixt the perpendicular and the aforementioned angle, and descends to the angle in its extreme fineness again; the opposite part of this Oval obliges us to the very same Considerations: so that these two parts shew how all Lines that have the same position, must be express'd both as to fineness and fulness, with this proviso, that they shall increase or diminish according to their proportions, which consideration will concern all the shadowed parts of this Diagram.

4. The next comprehending square hath three sides Light, and one shadowed; its basis and top Line shew, that all strokes from the Left hand to the Right should be small, and the two side Lines declare that when two Lines are drawn down as the body strokes of the Capital round Roman M. The first shall be small, the other full.

The Circumvolving Oval shews the lights and shades of all Figures and Strokes in that position.

The Appendices to this Diagram are Circles and Ovals, with a Cloud-figuring Flourish flying over all. We begin first to consider those figures on the sinister part, which are commanded each at one sweep, by an inverted pen, the nib turn'd toward the body, the hollow and feather end from you; the end of your middle finger to support the hollow, your thumb placed near an inch higher on the back thereof, and your fore-finger placed firmly an inch higher: then advancing your Elbow, and carrying your hand above the paper,

*With daring courage move your dextrous hand
And all rare strokes in the French Mode command.*

*When I wrote THESE, if to my age you add
The one half, and one fourth, and two years more
The number seventy two will then be had,
What was my age in years above a score?*

Grace Literæ.

A B C D E F G H I K A M N O P Q R S T U V X Y Z
a b c d e f g h i j k l m n o p q r s t u v x y z

FINE S